



John Harley
Serenoa Shellfish
Sopchoppy, Florida

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Annemarie Anderson: Today is October 27, 2021. I'm in Sopchoppy, Florida, with John Harley. John, would you go ahead and introduce yourself, tell us who you are and what you do?

[00:00:14]

John Harley: I am John Harley. I am an oyster farmer currently and some clams, too, and I also do some work for, like, environmental surveying when I'm not oyster farming.

[00:00:36]

Annemarie Anderson: That's great!

[00:00:36]

John Harley: Yeah.

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Annemarie Anderson: I've yet to talk to a clam farmer, so—

[00:00:40]

John Harley: Oh, wow.

[00:00:41]

Annemarie Anderson: —that'll be exciting.

[00:00:42]

John Harley: Yeah. I can't really totally claim being a clam farmer. That was my first introduction to aquaculture in Alligator Harbor when I was much younger, and now I'm just kind of trying it out to see if it'll go in the area that we're oyster farming now.

[00:01:04]

Annemarie Anderson: Right on.

[00:01:04]

John Harley: Yes, it's kind of exciting. It's limited success so far, but, yeah, go to Cedar Key, that's where the real clammers are currently, and some guys in Alligator Harbor still.

[00:01:19]

Annemarie Anderson: Interesting.

[00:01:20]

John Harley: Yeah.

[00:01:21]

Annemarie Anderson: Well, let's start off maybe with your early life, if you would, if you don't mind, sharing your date of birth for the record.

[00:01:25]

John Harley: Yeah. October 3rd, 1983. [Anderson Laughter.] I was going to tell you how old I am, and I think I just had a birthday. I think I'm thirty-eight. That seems right.

[Laughter]

[00:01:36]

Annemarie Anderson: Cool. Well, I was wondering if you could maybe we could talk a little bit about your early life. Where were you born and raised?

[00:01:52]

John Harley: I was born and raised in Tallahassee, so Tallahassee Memorial Hospital. Yeah, kind of—let's see. Yeah, I lived in Tallahassee all my growing-up until I was about eighteen, and then I moved to Texas just to go to Texas. But yeah, so—

[00:02:19]

Annemarie Anderson: Cool. I'm wondering what role did—I think now as an adult I see outdoors, the outdoors is really important to you, the environment's really important to you in the work that you do. I was wondering what role did environment and being outside play in your early life.

[00:02:38]

John Harley: Early life. Man, so I think it was a little—probably less than my a-little-bit-later life, really. I mean, we always did go fish, go to the beach, and we did a lot of

outside stuff. I guess it was kind of like around here sort of thing to do, so maybe it's more than what you would have gotten if you'd grown up in a really big city, certainly, but not as much as some other people, you know, who might do that kind of stuff all the time. But, yeah, I think I always liked nature. I don't know. Some of my grandmothers were always into that kind of stuff. I was a landscaper when I was a teenager, and I think that's probably when I really sort of got into plants and stuff like that. Yeah, I'd say that's probably a lot of it. And then with some of the environmental work, man, I just fell backwards into that. It was through some of the landscaping stuff, planting. I got a job planting, like, remaking swamps and marshes, where we'd just take like a bunch, like thousands and thousands of little tiny trees and just go plant them in a swamp. And then, yeah, I don't know, I guess I always have been kind of an outdoorsy kind of guy. But is that getting it? [Laughter]

[00:04:12]

Annemarie Anderson: Yeah, that's great. I'm wondering maybe if you could share what your parents did for a living.

[00:04:18]

John Harley: Yeah. So my dad was a lawyer and at some point became a judge briefly, and then he got Lou Gehrig's disease, and he's still living, which is pretty amazing. He's kind of got the version that he's really slowly—like, he doesn't walk very well, but he's not totally paralyzed. So, yeah, he was, like, a lawyer and worked for the state for most of his career, and I think was, like, a private lawyer, I think in Wakulla, when he was

younger, maybe before I was born. So that was his profession. Then my mom—whoa. She was an art—I guess an art—she was an artist, but also sold artwork. She had, like, a little gallery and sold artwork of other artists to, like, public—like, it was very weird stuff, contemporary art. So, like, when she was pregnant with me, she was in Miami working with this guy Christo, who, like, wraps things, so she was on the boats down there working with him when she was pregnant with me when they wrapped, I think, Biscayne Bay, did these, like, huge islands of plastic. [Laughter] Very just—yeah. I mean, really cool.

[00:06:11]

Annemarie Anderson: That's wild!

[00:06:12]

John Harley: Yeah, it was really wild. And I think that was, like, pretty formative for her. But, yeah, she went to FSU. I think they both went to FSU and met there. Then my sister's a good bit older than I am, and I think she probably would have gone more art-heavy, but, you know, raised kids, so I think that they kind of settled in on the, you know, careers like they did.

[00:06:52]

Annemarie Anderson: Yeah. What are your parents' names?

[00:06:53]

John Harley: Tim Harley and Marsha Orr. She kept her maiden name.

[00:06:58]

Annemarie Anderson: Cool. O-r-r?

[00:06:59]

John Harley: O-r-r, yeah.

[00:07:01]

Annemarie Anderson: Great. I'm wondering if maybe—you were talking about you would spend time outside living in Tallahassee. What were some of those things specifically that you would do and where were those places that you would go?

[00:07:13]

John Harley: Well, down here, St. George Island was big, you know, to the beach, St. Teresa. Actually, you know, that's probably—I should have mentioned that as an outdoor thing, was being with Van and Mary at St. Teresa. Their house is outside. There's no wall. It's like this, where we're sitting. It's, like, screened, but it doesn't really close in, because it was a house they just used for, you know, to vacation at, and it was built in, like, late 1800s, I think. So it's like—yeah, being down there, I would spend summers with them sometimes. Mary would take in kids and we would all pile in on bunkbeds and stuff. So, yeah, playing at the beach there, that's probably—I should have mentioned that with the other stuff. That was a big one. But then on the rivers, you know. We'd canoe

Wakulla River and Econfina and everywhere else. Yeah, I mean, now that I'm thinking of it, Tallahassee's a pretty nature-y place. We've got a *lot*, a lot, a national forest here, where I guess we're kind of *in* the national forest here.

[00:08:39]

Annemarie Anderson: It's absolutely beautiful, yeah.

[00:08:39]

John Harley: It's woodsy. [Laughter] It's woodsy.

[00:08:45]

Annemarie Anderson: I wondered if maybe you could talk about that relationship with Van and Mary. How did you meet them? Tell us who they are and how you met them.

[00:08:55]

John Harley: So they were friends of my parents in Tallahassee, and so, like, from before I was born, probably before my sister was born, I think that's how they met, is that my mom and Mary had kids, which not me, but my older sister, and Mary's oldest daughter at about the same time, I think. Yeah, that would be one to ask them, because I wasn't born. So I've always kind of known them. Then they have a daughter who's just my age as well, so we were friends growing up. Then Van had Lewis Seafoods in Tallahassee. Van did a bunch of other stuff. I remember Van as having the seafood house and they sold seafood in Tallahassee. So, yeah, and I'm not sure—he was a really—just

kind of a really—their whole family’s just really special, super smart, super caring, and can kind of—you just see them kind of honing in, and they just seem really special. So Van, especially for me, was, you know, just kind of one of those people that was sort of impactful on my life. As I got older, a teenager, Van started clam farming, and some of the initial clam farmers in Alligator Harbor, before there was oyster farming, you know, he was trying to figure it out, and everybody else was too. Mary worked for the college for a while for their Study Abroad program. I’m not going to do justice to everything—

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Annemarie Anderson: That’s okay.

[00:11:11]

John Harley: —that they’ve done, for sure. I guess I’ll just say as it relates to me, they were just like another group of adults that I spent a lot of time around and sort of looked up to. I had a lot of those in my life. I think my parents’ friends—where I didn’t have a lot of, like, aunts and uncles directly around me, I had those people, and there’s just—I’ve had, like, older people that I felt like were looking out and just good, good people to be around. So Van and Mary *definitely* fall into that, and I did a lot with them over the years. And then helping Van with the clams, that was intense. I think they were just figuring out how to do it, and it always seemed like it was freezing cold and muggy.

[Laughter] Clams is rough. Clams is rough, but Van was really excited about it.

Unfortunately, he died, I think in 2011, after the oil spill. That was just so tough a time with—yeah, the oil spill, it seemed like it’s pretty devastating. Even though it didn’t

devastate us here at all, it seemed like it was going to, and just a terrible feeling to think that all the stuff you really like is going to go away, and you couldn't do anything about it. It was pretty, pretty terrible. So at that time, Van, he had pancreatic cancer, so he kind of knew he was going to die. That was tough on everybody. I almost got into aquaculture then, thinking that I, you know, could take over the leases there, but we didn't do it. I had talked to Van about it, but it just wasn't the right time, and I'm pretty glad I didn't at that time. It would have been really hard. It's really hard now, and I'm older and I have a lot more, you know, fallback. I've learned how to do a bunch of different jobs, so I don't feel like if a hurricane comes tomorrow and wipes us out, we'll be just out of luck, but still part of me is like, man, it would have been cool to have taken that over.

[00:14:16]

Annemarie Anderson: Yeah.

[00:14:17]

John Harley: But, yeah, I was working on the oil spill then, too, in Louisiana. I, like, got in with this environmental company from doing the landscaping-type stuff, so it was tough being gone all the time and over there, you know. Yeah, that was a tough time. So what else about Van and Mary? But, yeah, they were just—you know, I hope you get to talk to Mary. She can tell you a lot about all that stuff and about the stuff that Van was into. He was really into sustainable food, probably some of the environmental stuff. The way I sort of look at things comes directly from being around them and, you know, just sort of seeing the appreciation of the bay and the woods and everything. They were

definitely a big influence on that. And also I forgot about sustainable food and, like organic food and farming. Van was really into that. So at some point in between those times, I lived on St. George Island and that's kind of how I moved to Sopchoppy, was to be on an organic farm that's right back there. That's how I met Emily, too, because she was there, or she came later on.

[00:16:04]

Annemarie Anderson: That's exciting.

[00:16:05]

John Harley: Yeah.

[00:16:06]

Annemarie Anderson: Well, I'm wondering if maybe we could go back and talk about your first experiences working with Mr. Lewis with the clam farming. First, if you can give me a ballpark, if you don't remember exactly the date, and then, like, take me back. Take me back to, like, your first kind of experiences in the water doing the aquaculture work.

[00:16:28]

John Harley: Whoa! Well, so I think it must have been—so I remember Van—it was kind of like at some point I was a teenager and around, and it was what Van was doing, so if I was around, there would be some assistance with that. That was kind of how Van

was. It was sort of like—it was never like, “Okay, here’s your 9:00 to 5:00.” It’s like, “If you’re around, you’re going to be doing whatever it is that is happening down at St. Teresa.” And so who knows. It could be any number of things. But what I remember about it the most was that, you know, clams is different than oysters. It’s all on the bottom and it’s in bags, so you’re just taking these seed clams and putting them into nursery bags that have a really small mesh, and then the work of it is that once those grow, you pull them up off the bottom, which they’ve dug the whole bag down into the bottom, and break them out into larger chains of bags, and Van would—because the water where he was was deep—and I think this was before he had a big boat, really. It was kind of a smaller boat. He’d wait-- he would want to do all the work on, like, a blown-out north wind tide, so at low tide in the winter when a front’s coming through and, like, pushing all the water farther out, so it’s shallow so you could work it so you wouldn’t have to have like a hookah rig, which if you wanted to go, but it’s so, so cold. I just remember being *so* cold, even with a wetsuit [Laughter], and you’re down in the muck just pulling this stuff up and getting it back. And then you get back to *It’ll Do* and there’s no walls. [Laughter] So you’re sleeping outside. I took the longest showers ever, man, because that was like the only way to get warm. But those were the memories. But also, you know, Van was kind of an experimenter, just trying to figure things out. I think he was just always excited by the potential for it. I think Mary’s told me that they weren’t excited about clam aquaculture there because it seemed like—I don’t know. It’s weird. It’s weird to—same with the oyster aquaculture. It seems a little bit like an intrusion or something. I mean, I definitely had that reaction to it initially as well, but I think—so I think Van really came around on that, to be like, oh, wait, this is actually right in line

with a lot of the stuff he really appreciated about sustainable food and, you know, helping people. I think one thing, initially it was meant to sort of replace some industry loss by the net ban, and I don't know how—I don't think that was the best way to lay that out, because it's really different than commercial fishing. It's just a totally different thing, but not that it's bad, just that it needed to have been laid out as like, "Well, here's how we're going to bring back—." I think it will bring back some working waterfront—I mean, I think it is with the oysters for sure, but it's different than a lot of the, you know, commercial fishing. So, yeah, I mean, clams is cold. That's what I remember. [Laughter] And it doesn't have to be. It's not all the time, but that's how it was going for me. But, yeah, it was good. I was always really interested in it. I like—I'm probably overselling. I don't like being cold, but I do like physical work, and it's pretty good for that and it's also kind of singular, where it's, you know, you're doing the thing. When you're doing it, you can kind of hone in and just work, which I appreciate that.

[00:21:22]

Annemarie Anderson: Yeah, and not taking it home with you?

[00:21:24]

John Harley: Yeah, for sure, although aquaculture's a really good mix and a really bad mix of all of those things sometimes, especially, like, because you will think about it all the time just because it's like farming, except with you get a lot less control over a lot of things, and the clams especially. I mean, clams you kind of put down and you just hope for the best. There's not much you can do when they're down there. With the oysters, you

know, you see them every day and you're always thinking about them. Do I need to defoul then or do I need to shake them up a little bit, or is my densities good? But then you also have the periods of just like singular work, where it's like, "Okay, I'm just gonna hone in on this." So it's a good mix of that, for sure. And now—well, some of the other mix that happens with it now is like you've got to sell the things and you've got to [Laughter]—you don't got to have it, but it seems like it's a good idea to market things, and that's, I think, for most all of us, that's our least favorite part about it. I did not think that was going to be part of it when I started [Laughter], but it's been good. We're coming around to it. But, yeah, I don't know. I think it would have been really interesting to see—it's sad to me that Van didn't get to be part of the oyster farming as much, although what's crazy is he was part—he was doing this before probably—well, he was really into all this stuff, and he was really smart, so I think he saw the potential. But, yeah, he would pull the oysters off of the clam bags because they just are looking for a hard substrate to grow on, and he'd pull them off and put them in a bucket and grow them just basically like we're doing now, except way lower tech, off the dock in St. Teresa. [Laughter] I remember that was a good—when I met Emily, I brought some of those oysters back to the farm, thinking I was going to, like, really—"Oh, yeah, I'm going to woo this one." And it did not work at all. [Laughter] She didn't really like oysters, but she didn't really want to tell me she didn't really like oysters, because I think she saw that I was, like—you know, I thought I was, like, being really cool bringing oysters [Laughter], which I love oysters and I knew they were good oysters, and she had one and it just went right back out. [Laughter] That was like, oh, well, so much for that. [Laughter] But, yeah, I don't know. Van would have been really good at this. It would've

been pretty cool for him to have been able to— because they're growing oysters right where his clam leases were. You know, back then, though, you couldn't use anything except for like six inches up off the bottom, so it was basically just the bottom. But, yeah, a lot of those leases are still working and still in, I think, some clams and some oysters, so that's pretty cool.

[00:25:05]

Annemarie Anderson: That's interesting. They had a little oyster garden. That's great.

[00:25:08]

John Harley: Yeah, I mean, man, it's lively out there. It's like there's so much life that happens on everything. That's like—it's pretty exciting. Most of the work is, like, tamping down the life. [Laughter] You know, it's like quit, stop growing altogether, stop, you know, because once we get to the point where it's like a burr, then it's more like old-style you're on a cull board singling up oysters, which I really like. I wouldn't want to do it all the time, but on the days that I am at that, it's pretty—that's singular work. Yeah, that's a good—you just hone in, and everyone's, like, a little puzzle and break off.

[00:26:06]

Annemarie Anderson: I feel that way. I was helping Cainnon Gregg just take some barnacles and spat off of oysters last Friday, and what you're saying about, like, tamping down life, it's absolutely, like, beautiful and crazy, because, yeah, there were mussels growing on those oysters, crabs on those oysters. They were just—barnacles.

[00:26:30]

John Harley: Yeah, that's the next thing that we're doing on the farm. All last year we were thinking about it, and got a grant from the Nature Conservancy to work on, like, *not* tamping down life, but let it go and see if we can let it go in—like figure out ways that we can use that towards restoring the wild bars and shoreline stabilization and all the stuff where we don't have oysters. Like, there's not a lot—well, Apalachicola can't wild harvest, but I don't think that there's a lot there to harvest currently, and even in our area in Oyster Bay and Skipper Bay which would have been probably—well, when you talk to the older guys here, I mean, it was a great area for oystering, and it's not there. Like, there's just not enough to sustain a fishery, really. So, yeah, life—when you see that, it just is like if we're doing it here, just protecting these guys a little bit and letting them do what they want to do, which is clump up and grow, can we, instead of just dumping that over for the drum to eat, can we put a purpose to it and build back the bar so people can then, you know, go hog oysters, or if we can get it good enough that we can put ourselves out of business, then we can all go tong oysters, you know. I mean, if we get that healthy, that'll be really awesome. But, yeah, that's it. So, like, it's going to be—next year's going to be interesting doing a combo of tamping down the life so we can make our pretty oysters that is what we really need to make because that's how we make money, but doing the other stuff to try to see if we can affect some good stuff that way too. So I think Van would have been excited about that too, for sure.

[00:29:00]

Annemarie Anderson: Yeah. That's really beautiful and really, really fascinating. I think one of the things talking to a lot of different farmers, some people like Larry and Susie Bowen, who have been in this for a long time—

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John Harley: Larry is one of the people I've talked to, for sure, about this stuff. He would have been one of the guys that would have been know—I mean, he knows where it's all at and knows where the oysters should be. Yeah, but continue.

[00:29:28]

Annemarie Anderson: Well, I was just thinking, you know, like hearing him say, you know, kind of, "I'm only trying to participate and do the same thing," like redistributing spat, and hearing him say, like, that's failed, I'm wondering—I don't know. It's interesting to me to hear you say, like, here you are doing this very, like, intensive husbandry work and you want it to go wild again, is that—I mean, I guess what's the role of the farmed oyster for you? What's the importance of that for you?

[00:29:59]

John Harley: Well, I think it's going to be—there's a couple different things there. Like, I do actually—I like all of it. The intense husbandry, that's part of it I do like because you really are working with nature, working with that oyster. You really—I mean, it'll get down to a point where it's real mechanized, maybe, and I think if you've got the money to buy all the stuff to do it that way, then maybe this part of it'll go away, but the way I'm

doing it, I mean, I feel like I need to check in with everybody, and when I say everybody, I mean like a few 100,000 oysters, and say, like—kind of feel out what’s—you know, it’s an art and a science, and I do like that part of it a lot, and I think that’ll be there.

Like, when we do it right, which we have a couple of years here, it’s a really beautiful oyster, and even people who—you know, I was really resistant—like, Ben Wiggins—so he’s—I’ve farmed on his lease, and he was another person who knew Van and Mary, and when Van was sick, you know, he and I had talked about trying to—we were both landscapers then, or maybe I worked at the—I might’ve lived on—no, no. That was the oil spill, so I was working on the oil spill. I was living in motels all over the place. But we talked about that, and he—oops, I just lost my train of thought. Where was I?

[00:31:48]

Annemarie Anderson: Ben Wiggins’ lease.

[00:31:49]

John Harley: Yes. So being able to—no. I know I was talking about Ben to say—

[00:32:04]

Annemarie Anderson: Talking about Ben Wiggins’ lease.

[00:32:05]

John Harley: Yeah. I think we had talked way back in the day about trying to do that together, and, again, really glad we didn't, just because I don't think we would have been able to make it go with where we were at. But now us—we almost did it again and got together and worked together, but we've been friends for a long time and decided that probably wasn't a good idea if we wanted to stay friends, which, like, all the time we're like, "Man, I'm glad we did not do that," because it is so—it's kind of an intensive process in business. But I had another reason to bring that up, and I'm really—I'm spacing on where I was talking towards.

[00:32:56]

Annemarie Anderson: That's okay. If it comes back up—

[00:32:59]

John Harley: Okay.

[00:33:01]

Annemarie Anderson: I'm wondering if maybe we could—I want to maybe make a connection of, like—so your first jobs were landscaping, and then you get into environmental work. Talk a little bit about kind of coming to doing that work and what's kind of like brought you to do that work.

[00:33:20]

John Harley: Yeah. I was kind of a rough teenager, so I was out of my house when I was fifteen or sixteen and had my own apartment. There's a lot, a lot of story there. I'm watching this cardinal fight itself in the window. That's a good description of what a teenager is like, because, like, you're a bright red cardinal fighting yourself in a window. [Laughter] So I worked at Beef 'O' Brady's, which I was a short order cook and I was the worst one ever at sixteen, just *terrible* at it, but I worked hard and, you know, blah, blah, blah. Started the landscaping, which, fortunately, it wasn't like mow and blow, it was gardening, and so I worked for a couple women who were, you know, gardeners and really, really good at it, and designed stuff, so it kind of gave me a good aesthetic appreciation and just like into plants and stuff like that. So I continued to do that. I think when I was eighteen or—no, I was maybe twenty by the time I moved to Austin, Texas. I played music and was just looking to go somewhere. Here's another thing to bring up with Ben. Ben and I also drove all around the country at some point. I think that's what we were doing when we were eighteen. He might have been nineteen. And we drove all—to Washington State and were gone for a while. Then when we got back, I moved to Texas, got another job landscaping for, like, a *very* fancy landscape company, mainly, I think, on—my qualifications were that I had this, like—I had worked for a couple landscaping people in Tallahassee that would write me a recommendation. Bill and Amanda—that's another—man, it's weird. This is weird to think back on your whole life. I didn't really put it together that I'd have to think about all this stuff. But both Ben and I worked for Bill Kollar and Amanda Pace Kollar, and Bill was a really—like, Amanda did all the designing and Bill did the working, and then he would make me and Ben work, and he was really good about—I think I took this from him. He would not ask us to do

anything that he wasn't going to do harder and better, so work ethic-wise, that was important. Anyway, took that to Texas and I think my qualifications were giving a recommendation from them and being a white guy, even though I was, like, twenty and, you know, not—I worked real hard, but I worked with all guys from—my crew was from Oaxaca, Mexico, and they were awesome, like really—a big regret in my life that I didn't keep up with them. So, yeah, that was all outside work and it's what I really liked. When I came back from Texas, I moved back. Bill and Amanda had been moved to St. George Island, and they were landscaping on St. George Island and were like, "John, come back and help do this." It was kind of during the time when they were building a lot of houses. It was before the, like, economy collapsed. So I worked at St. George Island. I'll tell y'all, St. George Island is no place to live. It's really beautiful to visit, but I was like, you know, twenty-two years old and I lived in a little—probably the last trailer that'll be on St. George Island, on Bay Shore. And that led to—I was looking—I was basically making enough money to kind of be there, but nothing else, and so as a way to make a little more money, I took one of these mitigation jobs, which through a friend of a friend, some development in Port St. Joe had impacted some wetlands or something, and then they make you go and fix it. And because I was in landscaping, this guy was like, "Can you plant 10,000 Spartina grass?" And I was like, "I don't know." But at 25 cents apiece or whatever, it was something crazy, it was like more money than I could—and I was like, "Yeah, I could do that." So that was my first kind of introduction to the environmental work. Then I think I started landscaping the environmental company's office and would be around, and at some point they needed somebody that could back up a boat trailer [Laughter], and I was like—I didn't know what kind of boat it was or

anything, but they were like, “Could you—?” And I was like, “Yeah, I can do that.”

[Laughter] It could have been a huge boat and I would’ve been in trouble, but it was a little boat. So I would drive the boat and help them do water-quality stuff in rivers. Then I was spraying all this herbicide in these mitigation areas on invasive plants, and I was just like, “I don’t want to do this.” So I started learning more to try to do more to try to not have to do that work. Man, this is a ramble, but I guess it’s just a ramble, because this is what it was. But I was living here eventually. I got that mitigation stuff, was able to get off St. George Island. I moved to Sopchoppy to Crescent Moon Organic Farm. [Laughter]

[00:40:23]

Annemarie Anderson: Well, tell me about Crescent Moon. You have such an interesting life, John, okay. I’m fascinated.

[00:40:29]

John Harley: Oh, my god. [Laughter]

[00:40:30]

Annemarie Anderson: What was Crescent Moon Organic Farm?

[00:40:31]

John Harley: So Jack Simmons, Carmen Sturchio—she lives behind us through the woods. You can’t see her. She’s another one of these, like, adults in my life who is so kind, like wildly kind. She’s over the top. Like, she was, you know—Jack was her

boyfriend at the time, and I think I met him during Hurricane Dennis. He had a sailboat that was in Alligator Harbor kind of close to the clam leases, and Hurricane Dennis—I think it was Dennis—I was living on the island. Hurricane Dennis was coming. Hurricane Dennis messed the island up pretty good. So he was trying to moor his boat up ahead of the storm, and Carmen—he was going to go out by himself. He lived on this boat for a couple decades, I think, in the Virgin Islands. I didn't know Jack, but Carmen was like, "John's at St. George Island. He can come." And I did, and, man, I was like, "What are we about to do here?" Because he had a little dinghy and, like, three *huge* anchors in this thing, and the storm was *here*. [laughter] It was like—so we're bouncing around out there. But he really knew what he was doing. I had no idea, but got it all set to where it would hang on the anchors as the storm came around. It was a beautiful boat, a wooden boat. But, anyway, when Jack moved here, I think he was just like bought this farm, which is behind us, Crescent Moon Farm, which, man, I'm just like—there's so much backstory to all this stuff. It used to be—I think it used to be owned by Joe Hutto, who's a pretty well-known author and, like, doer of everything. He wrote a book called *Illumination in the Flatwoods* about living with wild turkeys. [Laughter] Sorry, Annemarie. This is a lot.

[00:43:02]

Annemarie Anderson: No, I'm very interested.

[00:43:04]

John Harley: So you should look that up and read that book. Then later on, they made, like, a documentary about it, but it's really fascinating. So some of the turkeys that run around here are those turkeys that he—they imprinted on him and he went and kind of lived with them. You're going to really like this book when you read this book, I can tell. That's where the farm is. Jack and Carmen, they made an organic farm, like a truck farm kind of. They'd go to markets in Tallahassee, and then in Apalachicola there was a market and then restaurants there that would buy the produce. So I was living there and kind of working and living, doing a little bit of the environmental work, but mainly working on the farm there. So does that get it with all the work stuff?

[00:44:03]

Annemarie Anderson: I think so.

[00:44:04]

John Harley: Yeah, and then, you know, Van was around then, too, so probably popping—I think I sold clams for Van for, like, a little bit, and that was—that didn't work out too well. [Laughter] I remember, yeah, that was tough. But, yeah, and then the environmental work beyond that I just sort of kept, was interested in it, and I felt like, you know, I was trying to, you know, just move up and up. I didn't go to college ever, and so that kind of—well, it didn't hold me back at all in what I was doing, but they would have used that as a way to not pay me, so I did a lot, a lot of work and I was always traveling, and I kind of had that mindset which, looking back, I wish I had thought a little bit more of myself to just be like, “Nah, I'm not gonna do all that,” because I spent a number of

years living in motels, working on pipelines and all kinds of stuff. But I did get to do a lot of cool stuff. I worked with gopher tortoises. That was one—I would get, like, certifications through working, so FWC, you know, once you do the thing, you can do the thing. It didn't matter if you—for this specifically—had advanced degrees or anything. So I worked with gopher tortoises, and that was pretty cool, relocating gopher tortoises, which is very neat. It's kind of weird. Part of that job was, like, everywhere I went, I was about to be the last person to see it as it was. So while it's really cool and I put a lot of effort into it, I was probably the worst environmental consultant. I think people hated me because I would go and my job was to find the shit that would—like the tortoises, I'm going to find them. I worked on this one pipeline and this lady just—who was in charge, I'd call her every morning with the bird or the whatever that we would find that would make them—unfortunately, nothing really stops that stuff. Like, indigo snakes, like even really rare things, the way it works is they sort of—and they have to do something, but it's gonna happen anyway by the time they're at that point. But, anyway, so there's a lot of really good stuff about that. I really love tortoises. I got to go work in the Mojave Desert with desert tortoises, which they're like—they're just like our gopher tortoises, kind of cousins of them, but they live in, like, the Mojave Desert, really extreme, really hot. But that was for a solar—you know, 10,000 acres of solar panels, and we moved hundreds and hundreds and hundreds of tortoises. So, yeah, it was complicated work. I'm saying all this just to say sometimes when I tell people I did environmental work, there's a lot to that, you know. It's a complicated thing. It was all good stuff I did, but it often didn't feel great. Then the other part of that was just working for a big company, and being at the level I was, it meant that I was gone for like extended periods of time, and I

missed a lot of, like, being here, which I love it here. So this is—I'm continuing on with the work stuff, trying to stay sort of focused here. [Laughter] I did that, and I still do some of it and I've really—it's good now. I kind of honed in on, like, I do the jobs I want to do or, you know, have to do, but I also did a stint doing trim carpentry with my friend Ryan, so one good thing about that is I know I can do any of these things. I could go back to the environmental work and no problem, like tomorrow. But when Ben Wiggins was starting this oyster stuff, I was kind of watching it from the outside big time, and, like, really—we talked about it a lot, and I think—you know, I had the aquaculture experience, I'd seen how it could go, and I didn't get into it initially. It didn't seem like a good time, and I don't think it was. I think I made a pretty good choice there, because the people who first got the thing kickin' were, you know—there's just like a world of stuff you got to lead up to. But when Ruth, our daughter, who's four now, was being born, we were needing to buy this house or leave. We'd rented it for a long time and in kind of a way—I could talk about Steve, who's another big—this was Steve's house that we moved to. We moved to Steve's trailer on the river, and when his wife passed away, we moved to this place to help him take care of it, kind of, and, you know, then eventually when he needed to sell it, we bought this house, and that was around the time Ruth was born. I was just—you know, I found out that she was being born in a hotel, a Holiday Inn in Kissimmee, and I was working on this pipeline and was just kind of like, "I'm not—" I didn't want to do it like that. So then when aquaculture kind of took on a new—it was like, "All right, what can I do to stay around?" So, fortunately, was able to get into it little by little and still make money other ways, but—yeah, so I think that was a long one for how all the work up until now— [Laughter]

[00:51:31]

Annemarie Anderson: No! What beautiful descriptions of, like, a really, like, beautiful and complicated thing to have done for so long. Maybe we can get into the oyster aquaculture. I'm wondering if maybe you could share the year that you started, if you remember, and talk about easing in and why oysters.

[00:51:54]

John Harley: Well, so I didn't really—like I said, it feels like I started a lot earlier than I did just from—mainly from, like, being kind of with Ben, with Ben's experience going through. I would just be checking in a lot with that, but I think I actually got out there in 2019, early 2019, I think. Is that right? I'd have to look for sure. But, yeah, and I kind of was still working everything else and just easing in. One of the things that I was aware of is how, like, you could lose everything, like no problem. So in my mind, it's like every third year, 75 percent loss, which is, like, a crazy business to be in. It's not—I don't know. A lot of people kind of—I don't know. You really need to think about a lot [Laughter], especially here now because we're the ones who are learning how to do everything and we're learning how to do it on our own money and time and everything. But, yeah, that's when I started for real. Then we've just been kind of slowly growing from there. It's gone faster than what I thought it would be, to where now it is mostly everything I do, is oyster farming and then I'll do a little bit—I have like one—I chase beach mice [Laughter] for the environmental—I mean, it's kind of like—yeah, I guess they'll hear this at some point, but I can't believe they're letting me do—I mean, the jobs

that I'm doing are the ones I like to do and the ones that I get to be by myself, you know. I don't even really dig gopher tortoises that much anymore. I still would, but I could, yeah, but I didn't do that that much anymore. I'd like to dig some. [Laughter] They're cool, man. Have you ever seen that go down, excavating gopher tortoises?

[00:54:25]

Annemarie Anderson: I have never—I mean, I've seen-- my aunt had a gopher tortoise den in her backyard, and it was always-- my mom would say, "Stay away from that. A snake'll come out and hurt you."

[00:54:35]

John Harley: [Laughter] That's true. There is a lot of snakes in there.

[00:54:37]

Annemarie Anderson: So I definitely know about them.

[00:54:40]

John Harley: Good. In my childhood, my grandmother had them in Panama City, so I knew them. When I told her I was—she thought I was digging them—like, they ate them in the Depression. That was like—I don't think it was something you were proud to eat. I think that was like—this is tough times. But that's what she thought I was digging them up to eat them. [Laughter] I mean, I don't think she would have understood like, oh, no, we're saving them for something. [Laughter] So, yeah, I'm doing basically quickly—and

I kind of knew it was going to happen. I really like it, oysters. I've always loved oysters, just like clams. I don't really like clams. I have liked clams, but that was not something I grew up eating. I think in the North maybe it's more of a thing. But I really like oysters. I always have. So that's a bonus. I get to mess with them, and like I said, I like the work of it, I like going out on a boat. I do it by myself, mostly, and I like that about it too. That's going to have to change at some point, but we'll ease into figuring out what that looks like. [Laughter] Ruth is a very enthusiastic helper.

[00:56:14]

Annemarie Anderson: Maybe too little to shuck oysters. [Laughter]

[00:56:16]

John Harley: Yeah. She's too little.

[00:56:17]

Annemarie Anderson: Or in Skipper Bay? [Laughter]

[00:56:18]

John Harley: She is very good at directing me. [Laughter] She's the captain when she gets on the boat, for sure. I mean, she's like in—she's very cute. She's a little oyster farmer. She's kind of—maybe they'll—I wonder when she's got to get picked up> Hold on one second.

[00:56:41]

Annemarie Anderson: Oh, you're good.

[00:56:42]

John Harley: Yeah. Let me check with Emily just to make sure. Oh, no, it's 5:30. It's 5:30. Yeah, we're good.

[00:56:50]

Annemarie Anderson: Okay. Well now that you do have some things to do, so I have a couple more questions about oyster farming. I'm wondering if maybe you could talk about the process of oyster farming from spat, like putting that in.

[00:57:03]

John Harley: Seed, yeah.

[00:57:05]

Annemarie Anderson: Yeah, from the seed all the way to harvest. Maybe walk us through that process.

[00:57:10]

John Harley: We get the seed at, like, a pretty small size that'll retain on a 6mm or this year we tried some 4mm. [Emily, John's partner walks in] This is Emily. We didn't even

get into that part of it. That's how we met at the organic farm. Annemarie messed up, man. I think I just told, like, a forty-five-minute story of all my jobs since I was fifteen.

[00:57:43]

Emily Harley: Beef 'O' Brady's. [Laughter]

[00:57:46]

John Harley: Beef 'O' Brady's. I barely talked about Beef 'O' Brady's, so I could get into that deep. Oh, my god. I did say I was the worst line cook ever. I was excellent washing dishes but football games when there's like eighty, tickets are just printing, I'd just lose my little mind. So, yeah, the oyster—we get them from hatcheries. That's been an interesting thing, and I think that's one of the ways, like I said, that we're having to be on the kind of front edge of learning everything, and then one of the other things that's just totally out of our control is the hatcheries, which it's out of their control too. They're trying to learn how to get these oysters that will be the best for our area and all of that stuff. See you in a little bit. That's Wren. Haven't talked much about Wren. She's a baby.

[00:58:54]

Annemarie Anderson: She's a cute baby.

[00:58:55]

John Harley: Yeah, she's super chunky.

[00:58:59]

Annemarie Anderson: Those are the best kind of babies.

[00:58:59]

John Harley: Yes, they are, yeah. Ruth's lost her chunk, and it's a bummer, but it'll come back. Yeah! [Laughter] So, yeah, the seed, that's that process. We're buying—we buy seed from the same people Van would be buying clam seed from, and they over the years have got the clam seed to where it's a pretty good product. They know where it's going and it lives. Most of the oyster seed is the same, but, you know, we've had—if I'd bought all my seed from one place the first year I did it, I would be out before I even started, because all but one of the seed sources just died. I mean—

[00:59:53]

Annemarie Anderson: Interesting.

[00:59:53]

John Harley: Yeah. So that's how it starts. It's small. It's just like the clams, you know, nursery bags, except we've got—I guess they call them nursery bags. Then, you know, at that point, like, 10,000 will fit in—you know, but they quickly grow, hopefully, and then you're breaking them out into larger and larger bags. We use the—well, we use a little bit of everything. The lease Ben and I are working the most is SEAPA longline, which is Australian Longline, and it's a really—it's a great system if you're in the right area, which it is.

[01:00:44]

Annemarie Anderson: Skipper Bay is pretty shallow, right?

[01:00:46]

John Harley: Yes, for the most part. There are leases—I know there are leases that are deeper, but right where we are, it's shallow enough to—most of the time, you can stand up. And then in the winter, like on the blown-out tides, it'll be totally dry, and that makes for some interesting times. Like today, because I'd cancelled on you before, I was like, "I'm not gonna do it again," but I had to come in because I was, like—I was at the point of almost being—you would just get stuck, so you've got to sort of plan like I'm going to work through the lowest low tide, and if I'd done that today, I would just now be getting back. So it's—yeah. So it's good and bad, but the bonus is being able to use the longline where you can—it's a little more hands-on, and, yeah, I really like it. But then we'll have some other stuff in bigger oyster grow cages which—I don't think—so you've gone—did you go out to any of the leases with Larry?

[01:02:01]

Annemarie Anderson: I have. I haven't, not with him, but I know—I've seen—I've been on Oyster Bay and I've seen the oyster grow cages, the pillow bags, SEAPA. I've seen it all.

[01:02:14]

John Harley: Okay. So we've got a little bit of all of it, and here's another kind of— another reason I probably won't be in it, because all that stuff is expensive. Really, it's kind of a weird thing. I haven't bought any new gear, so I was sort of just watching a lot of people went hard at it, I mean like— [phone rings] That's Ben right there. Call you back. Yeah. And I think being able to have—like, kind of check in on what was happening through Ben, it kind of showed me, like, I can't spend tens of thousands of dollars, like, for something that Hurricane Michael could just [demonstrates] take all away, or even like Hurricane Sally, a tropical storm, it wasn't anything, but, like, you get a bunch of fresh water at the wrong time and everything dies, or you get the bad seed and everything dies. And if you've spent, you know, a bunch of money on a ton of equipment—I wasn't able to do that. But what did happen, and it's kind of bad, was that the people that had done that were needing—they had all this stuff, and so I was just buying used stuff, so we're all on used stuff. I think Ben probably has new stuff. Because there was a class, and that's what I was watching, was this class, and Ben was in the class. People were buying lots of gear, a lot of SEAPA longline gear for areas that that was not going to work, so a lot of people ended up with gear that they couldn't—where you could use it, but it was just going to be a real uphill fight to make it work. So, yeah, from the seed, there we go, and then the work of it is, like I said, just like defouling, keeping those other fouling organisms and the oysters that are—you know, you're overset. That's constant. So that process on the longline is you can move that whole line up out of the water, but there's a lot to play with there. Like last year, I goofed a little bit by not paying enough attention to some of these big high tides that might not have been predicted, but—this will get in the weeds. [Laughter] But I want to get a full desiccation,

basically, you know, everything wouldn't dry out, even though I gave it the time that I had figured would be enough because of that did touch in some water, some of that very early spat set survived, and, you know, we had heavy spat this year, which was—I don't know. But, you know, I'm kind of unique, probably, amongst many of the farmers, where it doesn't—it's a real bummer. It makes you have to work a lot harder, it uglies your oyster, it can kill your triploid oyster, but, I don't know, if you're out there and you're getting bummed that there's a bunch of wild set on your stuff, I don't think you need to be doing it, because, to me, it just says, like, good, good, there's life. We're in a place that still has the life, because you see some really clean oysters coming out of some really impacted place—like, you know, I don't know. There's places all over. Where my dad's from in Pensacola, he worked at the paper mills there to go through college and stuff, and there's some not-nice areas, polluted and everything, and so, I don't know, I get excited. [Laughter] I get bummed and excited at the same time, because it is going to be like a world of work once you do it, but it might be—what I'm hopeful for is that if that happens, that you can do it purposefully and, you know, if they spend a lot of money for oyster restoration, putting cultch everywhere, but we've got, you know, better than cultch. We've got, I mean, the material that is on an oyster bar, a living oyster bar.

But, yeah, still, for the Skipper sweets, I've got to keep the nice and clean, and I ship them, so they need to be small and, you know, and, you know, shaped well, and I don't want to be paying to ship any extra weight than what I need to, and restaurants and stuff like it to be clean, and I like it too. I mean, it's nice to look at a really pretty oyster. You just don't see it like that. [Laughter] It's just a different thing. It took me a while to come around to that as something that I like, but now it is what I like. I mean, I like to eat

them even more than what I used to like, which is weird. But I go back and forth. Sometimes I do—I've been getting into a bunch of wild—you know, from doing this project last year, I've got a lot of, like, you know, oyster bar that I'm making, so I can just go to culling and, you know, it's singling up these big, you know—that feels good too. [Laughter] And I like them. I mean, they're odd chokers. Some of them were like, whoa, that's an oyster. [Laughter] But that's what a lot of people like, and that was another thing. I do like to have that, because there are people that, you know—like a guy I used to work for, "I want to cut it with a fork and knife." I was like, "Okay." So I like to have something for Jeff, too, if I can. Yeah.

[01:09:06]

Annemarie Anderson: I love that. Yeah, that's been an interesting thing. I think you probably would know that. Up here, people like their big oysters.

[01:09:13]

John Harley: Yeah, yeah.

[01:09:14]

Annemarie Anderson: Not necessarily cocktail oysters. It's been interesting learning that. I'm wondering about—so you've spoken, like, really eloquently and really beautifully about this work and how it's tied to your work and your care for the world, but I'm wondering about maybe the community of people also who are doing this work, because there are a lot of people in Skipper Bay and Oyster Bay, and you've talked about

Ben and Van. But I'm wondering if maybe you could talk about the community of oyster farmers or processors that you work with?

[01:09:47]

John Harley: Yeah. Man, that's been really cool. You know, last weekend—so here's another thing. Ben was in—he was really in that initial community and, you know, I live way out here in the woods and I kind of felt like I just want to sort of stay to myself and do this thing, and so I didn't meet a whole lot of people until more recently, and I think it's good. I mean, we did the Oyster South thing last weekend, which was really great. I mean, it was just—you see all these people, and I knew it. Like, if you're farming oysters and you're going to really do it, you got to be kind of a weirdo who's pretty cool, you know. [Laughter] It's not—there's easier ways to make money, but that was really evident at this. Then also because we were sort of lined up with other farmers and a lot of Skipper Bay farmers, really, the Mercers were next to me and Ben and, you know, Cainnon, the Oyster Bay and Spring Creek people, and Jody and Dewey, and some new people that I hadn't met before, V&V Oysters, they were really—you know. Yeah, I can kind of see how the people that want to do it will get there, hopefully, and hopefully not too many will—it can be a seriously discouraging thing sometimes, I know, but it's a good group of people that—and Tim Jordan was—he—I should say this for the record, has been pretty pivotal in me being able to do what I'm doing, and I know Ben would say the same thing as a processor, you know, kind of creating demand for the product, but then also what he does for me is lets me—you know, and I think it's all—we're all helping each other.

I think it's good for me when I bring Tim oysters, because he can sell them, and that's awesome, but also let me sell my own by processing and by letting me do that. Like I said, I was not planning on—I was planning on just growing oysters. They weren't going to be called anything. They were just going to be like just let me do that and sell them, but when COVID happened and it was like, "Uh-oh, can't even do that." And it wasn't that long that that was the case, but then, you know, we started just hustling to try to sell them to people and stuff, so that kind of started more towards the retail side of things, but that was really—I mean, none of them have to do that for us, so it's a pretty big thing. But, yeah, most people that mess with oysters and people that like to eat oysters, like, that was the other thing at this event. If you're going to an oyster-eating event, you know, you're generally a pretty cool person. [Laughter] Fun people do that, and that's why I like oysters. That was always some of the funnest times were, like, when you had a bag of oysters. But, yeah, the community is, you know—it's interesting. Like, we all stay to ourselves pretty much, but when there is opportunities to get together and help, I kind of realize, oh, man, this is a pretty cool group of people. Larry, some of the guys that have that experience right there, and Barry Barwick, I mean, these are guys that I see at the boat ramp that, you know, don't have to help me do anything, but are kind enough to, you know, to help. It fits. I mean, yeah, a lot of the other—you know, the Seineyard's right there. Have you gone to Bottom—we should have met there.

[01:14:33]

Annemarie Anderson: Yeah, yeah. I was there last week, and it's—

[01:14:37]

John Harley: Pretty special.

[01:14:37]

Annemarie Anderson: It's absolutely gorgeous. Is that where you—

[01:14:39]

John Harley: Yeah, that's where I put in. I mean, it's not ideal for that, but it's generally pretty quiet. Like, the other boat ramps, you have to see more people, except duck season starts now and it gets crazy down there with, like, people from everywhere with Go-Devils. But people, you know—there's the Seineyard down there, and, you know, I'm pretty aware of, like, we might be messing them up sometimes by—because there's a lot more boat traffic and everything, and I think some people—and I was the same. Like, if you were aware of what wild harvesting oysters was like, this seems insane to be doing. [Laughter] You know, it's like, “What? You're going to go every day and spend all this time?” And blah, blah, blah. And it a lot of times does seem insane, but I have enjoyed being down there. A lot of those—you'll see the older guys just kind of go to the end there and watch the sunrise and kind of get ready for—slap your forehead. You got it! Nice! It was a mosquito. Yeah, so it's an interesting community. I mean, a lot of the—there's a good mix of people, it seems, now, like some with zero commercial fishing or any aquaculture that are starting, and then guys like Barry and Larry and Mike, who would have done it their whole lives, you know, and have now, you know, moved into—I really feel great when I see them out there making a go at oyster aquaculture. It makes me

feel good. It's kind of like, okay, maybe we are sort of making something for people here to do, where we don't have to go to Tallahassee or, for me specifically, go, you know, live in a motel somewhere for that kind of work or anything. So that's pretty big.

And Spring Creek, you know. Folks, they've really got a—I saw them the other day and, you know, whenever I get to talk to them, they've really got a vision for what they want to see there that's exciting. I mean, from my past experience in other parts of Florida, there's so much that could happen to a place like that that would be, you know, progress, blah, blah, blah, but maybe if there is going to be progress, maybe it'll be for the right—like, towards something nice. So does that—I don't know. Yeah. I don't know how to sum that up, but, yeah, I feel like even though we don't all get together and, you know, do that much stuff together, it's a good bunch of people, and a bunch of people that—it's cool if you don't [Laughter]—it's all right that I might not say “Hey” to everybody all the time, but, you know, like I said, you got to be kind of cool and sort of weird to want to do oystering. [Laughter]

[01:18:22]

Annemarie Anderson: Sounds like a waterman to me.

[01:18:22]

John Harley: [Laughter] Yeah, it's something.

[01:18:28]

Annemarie Anderson: I love it. Well, I kind of have one last question for you, because I've been at this for a while and I could probably talk to you for so much longer, but you have a life that you have to get back to.

[01:18:37]

John Harley: Mm-hmm.

[01:18:37]

Annemarie Anderson: I'm wondering what—we've kind of touched on this a little bit already, but what do you hope to see for the future of oyster aquaculture in Wakulla County or in the state of Florida and Gulf of Mexico?

[01:18:48]

John Harley: Yeah. Man, I really want to see it be something that individual people like me can do to make a good living and make a good impact on the area that we're living in, without having it to be—I want it to create jobs, but I don't want it to end up being—it's farming, but I don't want it to be farming like farming can be. I want it to be like it is now. I have a big—I do worry about what will happen just in terms of the money investments that it takes to do this. I would like to be able to see it where you don't have to throw a ton of money at it, and, I mean, I was lucky to, like I said earlier, kind of fall into this weird little place where a lot of people were getting out, so I was able to get the gear for, you know, really way less than what I would have to do new, but I'd like to see a way for that to continue to where we're all able to work for ourselves and, you know,

kind of the combination of fishing, farming as a job would be great, to where you're kind of in charge of your own stuff and able to make it. So, yeah, that's—I really have a lot of hope that it will be. I mean, it's a slog a lot of the time, but most days I feel pretty good about it. If you can just get out there and start working, you end up feeling pretty good about it.

[01:21:10]

Annemarie Anderson: Yeah. Maybe spend some time with Tina. [Laughter]

[01:21:12]

John Harley: Yeah, Tina. Oh, man, that was funny. Tina, Mike—have you talked to Mike Dunlap?

[01:21:18]

Annemarie Anderson: Yes, I have.

[01:21:20]

John Harley: So I saw him at the boat ramp today. He is tired of Tina. [Laughter] I told him, I was like, “Well, you start being nice to me or I’m telling Tina to come poop on your boat all the time.” He’s like, “I got four Tinas!” “I know you do, Mike.” [Laughter]

[01:21:37]

Annemarie Anderson: What kind of bird is she?

[01:21:38]

John Harley: I think it's a turnstone. I think it's a ruddy turnstone, and I don't even know that it's a she. I have a little secret. Turn the mic off. It's probably a couple different birds. [Laughter]

[01:21:50]

Annemarie Anderson: That's okay. [Laughter]

[01:21:52]

John Harley: I think there is one specifically who, from the get-go has, like, would land on me and then ride the boat. Yeah, she's pretty—"she." I need to get—so there's all the time bird people down there, and I need to get with them. I'm pretty sure it's a ruddy turnstone, but I think it might be a juvenile. But Tina Turnerstone is where the name came from. So, haha. But then that's what she does, is like—and that's what Mike was getting mad about today, is that she'll get up on the cull board, like some of us have that, and she will literally—like, if you turn your back, she'll just like start throwing stuff off the board. [Laughter] I was hearing splashes the other day. Like, dang it! Oh, man. But, yeah, that's—so on the other end of that is, you know, really most days there's something really cool to see out there. I mean, yeah, wildlife-wise, almost every day there's something very cool, and I'm still at the point of—I hope it doesn't ever go away that I appreciate that all the time, you know.

[01:23:14]

Annemarie Anderson: Yeah, for sure. Well, is there anything we haven't talked about that you'd like to add?

[01:23:18]

John Harley: Man, I feel like I went through it. No. I mean, well, I guess not really that I can think of. I mean, Emily, I didn't talk much about Emily, but she's been a big part of—she's a high school teacher and a big part of me being able to do this. Well, currently since Wren was born, she's taken a year off, which has, like, made it a little stressful, but her kind of picking up and doing that job made it feel a little bit last year more like, okay, we can take the chance of doing this a little bit harder. So, yeah, I want to mention that for sure, even though I don't think Emily's contribution to the oyster farm—and she would probably say this—is not on the boat. It is pretty big. So, yeah, I think that about gets it. That was a doozy.

[01:24:28]

Annemarie Anderson: That's great. Thank you so much.

[01:24:31]

John Harley: Sure, Annemarie, no problem.

[End of interview]